HERE'S THE

SEX PISTOLS

NEVER MIND THE BOLLOCKS

Holidays in the Sun

Words and Music by Johnny Rotten, Paul Cook, Steve Jones and Sid Vicious

Intro
Moderately Fast ♩ = 152

N.C.
(clapping)
(drums)
Gtrs. 1 & 2 (dist.)
D
f
play 3 times

N.C.
C5 B5 A5 G5 C5
Rhy. Fig. 1A
Gtr. 2
*wall.
Rhy. Fig. 1
Gtr. 1
P.S.
(Gtr. 2 cont. in slash)
* sing 2nd time only

B5 A5 G5 C5 B5 A5 G5
**Spoken: Cheap hol - i - day is oth - er peo - ple's
** 1st time only

C5 B5 A5 G5
End Rhy. Fig. 1A
(cont. in notation)
mis-er - y.
2. In
End Rhy. Fig. 1
Verse
G5 N.C. G5
1. I don't want a hol - i - day in the sun. I wan - na go to the
sen - so - round sound in a two inch wall. I was wait - ing for the
Gtrs. 1 & 2
P.M.
N.C. G5 N.C. G5
new Bel - sen. I want to see some his - to - ry. 'Cause
Com - mu - nist call. I did - n't ask for sun - shine, and I got world war three. I'm
now I've got a rea - son - a - ble e - con - o - my. Oh.
look - ing o - ver the wall, and they're look - in' at me!
Pre-Chorus
N.C. C5 C6 C5 C6 C5
1., 2. Now I've got a rea - son. Now
3. Claus - tro - pho - bi - a, there's
(Rea - son rea - son,
Rhy. Fig. 2

C6 C5 C6 C5 D5 D6 D5 D6 D5 D6 D5 D6 D5
— I've got a rea - son. Now — I've got a rea - son, and I'm still — wait - ing. Now —
too much par - a - noi - a. There's too man - y clos - ets, so when will we fall? — Oh, —
rea - son, rea - son!)
End Rhy. Fig. 2
To Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2
C5 C6 C5 C6 C5 C6 C5 C6 C5 D5 D6 D5 D6 D5 D6 D5 D6 D5
— I've got a rea - son, and now — I've got a rea - son to be wait - ing. — The Ber - lin
now I've got a rea - son. It's no real rea - son to be wait - ing. — The Ber - lin
(Rea - son, rea - son, rea - son, rea - son!)
Chorus
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A, 1st 8 meas.
C5 B5 A5 G5 C5 B5 A5 G5 C5
wall.
Gtr. 3 (dist.)
mf
full
B5 A5 G5 C5 B5 A5 G5
Gtr. 2: w/ Rhy. Fill 1
They're
full
Rhy. Fill 1
Gtr. 2
full

Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
A5 V
Rhy. Fig. 3
D5
End Rhy. Fig. 3
Gtr. 1
star - ing all night, and they're star - ing all day. I ___ had no rea - son to be
D5
A5
D5
here at all. ___ But now I got a rea - son. It's no real ___ rea - son, and I'm
A5
D5
Gtr. 3 tacet
E5
Rhy. Fig. 4
G5 III
Gtr. 1
P.M.
wait - ing. ___ The Ber - lin ___ wall. ___ I got-ta go o - ver the Ber - lin
Gtr. 2
full

Gtr. 1: w/ Rhy. Fig. 4
A5
G5 III A5
G5 III A5
E5
End Rhy. Fig. 4
wall. I don't un-der-stand this thing at all. I got-ta go o-ver and o-ver the
G5
G5 A5
G5 A5
Ber-lin wall. I'm gon-na go o-ver the Ber-lin wall. I'm gon-na go o-
full
Guitar Solo
G5 A5
D5 type2 D6 D5 type2 D6 D5 type2 D6 D5 type2 D6 D5 type2
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
ver the Ber-lin wall.
full
Gtr. 1: w/ Rhy. Fig. 5, 3 times
D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5
full

B5 A5 G5 C5 B5 A5 G5
wall. I don't un - der-stand this thing at all. I'm gon-na go o-ver the wall. I'll go un-der
let ring
C5 B5 A5 G5
the Ber-lin wall. I'm gon-na go un-der the Ber - lin wall, be - fore May. Come un - der the
full
G5
Gtr. 2
Ber - lin wall. I don't un-der-stand it, not at all. Please don't be wait - ing for me.
full
full
full
full
full

Bodies

Words and Music by Johnny Rotten, Paul Cook, Steve Jones and Sid Vicious

A5 B5
bor - tion.
place to be.
fuck - ing brat.
She was a case of in - san - i - ty. Her
In a pack - age in a lav - a - tory.
She don't want a ba - by that looks like that.
name was Paul - ine she lived in a tree.
Die lit - tle ba - by scream - ing.
I don't want a ba - by that looks like that.
Pre-Chorus
E♯5 F♯5
She was a no - one that
Bod - y.
Bod - y.
Rhy. Fig. 1
steady gliss.
killed her ba - by.
Scream-ing fuck - ing blood - y
I'm not an
She sent her let - ters
mess.
an - i - mal.
from the coun - try.
Not an
End Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1
She was an an - i - mal.
an - i - mal.
Bod - y.
She was a blood - y dis -
It's an a - bor - tion.
An a - bor - tion.

Chorus

Chorus
Gtr. 1: w/ Rhy. Fill 2, 2nd & 3rd times
A5 B5
G5
A5
C#5 D5
C#5 D5
Gtr. 2
grace.
1., 3. Bod - ies.
2. Bod - ies.
I'm not an an - i - mal.
I'm not an an - i - mal.
Gtr. 1
mp
w/ bar
w/ bar
1/2
1/2
1/2

C#5 D5
G5
A5
C#5 D5
C#5 D5
Bod - ies.
Mom-my.
I'm not an an - i - mal.
I'm an a - bor - tion.
w/ bar
w/ bar
1/2
1/2
1/2

Rhy. Fill 2
Gtr. 1
w/ bar
w/ bar
w/ bar
TAB

1.
2.
Bridge
Bkgd. Voc.: w/ Voc. Fig. 1, 7 times
A5
G5 A5
C#5 D5
Rhy. Fig. 3A
End Rhy. Fig. 3A
Throb-bing squirm.
An an - i - mal.
I'm not an
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
w/ bar
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 6 times, simile
Gur - gling blood - y mess.
an - i - mal.
I'm not an an - i - mal, an an - i - mal, oh, no no no no no. I ain't no
I'm not a dis - charge. I'm not a loss in pro - tein.
an - i - mal.
I'm not a bod - y.
I'm not an
To Coda
I'm not a throb - bing squirm.
an - i - mal, an an - i - mal, ah ya, ya, ya, ya, ma, ma, not an an - i - mal.
I'm not an an - i - mal.
D.S. al Coda
(take 2nd ending)
Coda
D5
Gtr. 2
Ah.
Mom-my.
Uh.
Voc. Fig. 1
I'm not an an - i - mal.

No Feelings

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

Intro
Fast Rock ♩ = 158

Gtr. 1 (dist.)

F G B♭ C F G B♭

C E5 F5 F

𝄋 Verse

B♭ F

1. I've seen you in the mir - ror when the sto - ry be - gan, and I
- lo and good - bye and a run a - round Sue. You
ain't no moon - light af - ter mid - night. I

Rhy. Fig. 1

Rhy. Fig. 1A
Gtr. 2 (dist.)
B♭5
G5
mp
fell in love with you. I love your mor - tal sin. Your brains are locked a - way but I
fol - low me a - round like a pret - ty pot of glue. I kick you in the head, you've got
see you sil - ly peo - ple out look - ing for de - light. Well I'm so hap - py, I'm
C5
End Rhy. Fig. 1A
love your com - pa - ny. I on - ly ev - er leave you when you got no mon - ey. I
noth - ing to say. Get out of the way, 'cause I've got to get a - way. You
feel - ing so fine. I'm watch - ing all the rub - bish, you're wast - ing my time. I
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
F
got no e - mo - tion for an - y - bod - y else. You bet - ter un - der - stand I'm in
nev - er re - al - ize I take the piss out of you. You come up and see me and I'll
look a - round your house, you've got noth - ing to steal. I kick you in the brains when you
Gtr. 2: w/ Rhy. Fig. 1A
B♭
G5
C5
Gtr. 2
steady gliss.
love with my - self. My - self. My beau - ti - ful self. A no
beat you black and blue. I'll try. I'll send you a - way. I got no
get down and kneel, and pray. You pray to your God. A no

Chorus
B♭5
C5
Rhy. Fig. 2A
Gtr. 2
feel - ing. A no feel - ing. A no
Gtr. 1
Rhy. Fig. 2
To Coda
F
feel - ing for an - y - bod - y else.
Ex - cept for my
End Rhy. Fig. 2A
F5
1.
2.
(cont. in notation)
self. My beau - ti - ful sel - fish.
2. Hel -
End Rhy. Fig. 2

Guitar Solo
Gtr. 1
N.C.(F5)
(G5)
C5
C6
C5
C6 C5
C6 C5
full
full
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile
1/4
hold bend
(C5)
D.S. al Coda
3. There
don't pick

Liar

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

To Coda
Chorus
Gtr. 1: w/ Rhy. Fill 1, 2nd time
Gtr. 1: w/ Rhy. Fill 2, 3rd time
C/D D C/D D A5 A5 B5
- 've re - al - ized. You know what I'll do.
- 've re - al - ized. You know what I know. You're in sus -
- 've re - al - ized. I don't know what you are.
G5 D5
pen - sion. You're a li - ar.
P.M.
1. 2.
N.C.
2. Now. I
P.M.
steady gliss.
(cont. in slash)
Bridge
A5
Gtrs. 1 & 2
know where you go, ev - 'ry - bod - y you know. I know ev - 'ry - thing that you
know what I know.
Rhy. Fill 1
Gtr. 1
full
Rhy. Fill 2
Gtr. 1
full
full

D5
do or say.
So when you tell lies I'll al - ways
You're
be in your way. I'm no - bod - y's fool, and I know all. Cause I
in sus - pen - sion.
You're a
*(Gtr. 1 cont. in notation)
*2nd time
Guitar Solo
D5
Rhy. Fig. 1
Gtr. 2
P.M.
C5
li - ar. You're a li - ar.
Gtr. 1
1/2
full
D5
End Rhy. Fig. 1
You're a li - ar.
Oh,

Gtr. 2: w/ Rhy. Fig. 1
F5
D5
D5
li, li, li, li, li, li, li, lie.
hold bend
1/2
full
C5
E
F5
open
Gtr. 2
grad. bend
G5
F#5 G5
D.S. al Coda
D
3. Lie
w/ bar

Coda
A5
B5
G5
Gtr. 2
simile on repeats
You're in sus - pen - sion.
Gtr. 1
full
full
1., 2.
3.
D
You're a li - ar. You're a li -
D5V
- ar. You're a lie, lie, lie.

Problems

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

* Key signature denotes A Dorian.

** Chord symbols reflect overall tonality.

D5 C5 N.C.(A5) D5 C5 N.C.(A5)

End Rhy. Fig. 1

P.M.

Verse

D5 C5 N.C.(A5) D5 C5 N.C.(A5)

1. Too man - y prob - lems. Oh, why am I here? I need to be me, 'cause you're
2. Eat your heart __ out on a plas - tic tray. You don't do what you want then you'll

P.M. P.M. P.M.

simile on repeats

D5
C5
N.C.(A5)
all too clear. And I can see there's some-thing wrong with you. But
fade a - way. You won't find me work - ing nine to five. It's
P.M.
D5
C5
N.C.(A5)
what do you ex - pect me to do? At least I got - ta know what I
too much fun oh, be - ing a - live. I'm us - ing my feet for my
wan - na be. Don't come to me if you need pit - y.
hu - man ma - chine. You won't find me liv - ing for the screen.
Are you lone - ly? You got no - one. You got your bod - y in
Are you lone - ly? All needs ca - tered. You've got your brains

Chorus
A5
Rhy. Fig. 2
Gtrs. 1 & 2
simile on repeat
B
Bsus4
sus - pen - sion. There's a
de - hy - drat - ed.
Prob - lem,
prob - lem.
(cont. in slash)
C
Csus4
D5
End Rhy. Fig. 2
1.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
D5 C5 N.C.(A5)
prob - lem.
The prob-lem is you.
2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
you.
Aw, what you gon - na do?
Prob - lem.
Prob - lem.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 1
full

D5
C5
N.C.(A5)
full
1/4
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 1st 4 meas.
Gtr. 2: w/ Rhy. Fig. 2
A5
B5
Bsus4
B
Gtr. 1: w/ Rhy. Fill 1
C
Prob - lem,
prob - lem,
prob - lem.
Rhy. Fill 1
Gtr. 1
let ring
TAB

To Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
Csus4
D5
C5
N.C.(A5)
The prob-lem is you.
Aw, what you gon - na do with your prob - lem? The
prob - lem is you.
Prob - lem.
Verse
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3, 3 times
A5
Gtr. 2
P.M.
3. In a death trip when I ain't au - to - mat - ic. You won't find me just
Gtr. 1
stay - ing stat - ic. Don't you give me an - y or - ders, for
grad. bend
1/2
full
Gtr. 2: w/ Rhy. Fig. 1, simile
peo - ple like me there is no or - der. Bet you thought you had it

D5 C5 N.C.(A5)
all worked out. Bet you thought you knew what I was a - bout.
D.S. al Coda
D5 C5 N.C.(A5) D5 C5 N.C.(A5)
Bet you thought you solved all your prob - lems. But you are the prob - lem.
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
D5 C5 N.C.(A5) D5 C5 N.C.(A5)
you. Aw, what you gon - na do with your prob - lem? I'll
D5 C5 N.C.(A5)
leave it to you. A prob - lem. The prob - lem is you.
D5 C5 N.C.(A5)
You got - ta prob - lem? Aw, what you gon - na do?
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
D5 C5 N.C.(A5)
1. They know a doc - tor gon - na
don't want you and they
3. Prob - lem, oh
4. Prob - lem, oh

Free Time

play 4 times

prob - lem, prob - lem, prob - lem.

Spoken: Problem, problem, problem.

full full full full full full

God Save the Queen

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

Intro

Moderately Fast ♩ = 152

G♯ A

* Gtrs. 1 & 2 (dist.)

f

* composite arrangement

A5 Rhy. Fig. 1 D5 A/C♯ D5 A5

D5 A/C♯ D5 A5 End Rhy. Fig. 1 D5

A/C♯ D5 G♯5 A5 G♯5 A5

Verse
A5 D5 A/C# D5 A5 D5 A/C# D5
1. God save the queen. The fas-cist re - gime. They
1. God save the queen. Those tour-ists are mon-ey. And
Rhy. Fig. 2
P.M.
A5 D5 A/C# D5 G#5 A5 G#5 A5
made you a mo - ron. Po - ten-tial H - bomb.
our fig-ure-head is not what she seems.
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2
A5 D5 A/C# D5 A5 D5 A/C# D5
God save the queen. She ain't no hu-man be-ing. There
Oh, God save his - to - ry. God save your mad pa - rade. Oh,
A5 D5 A/C# D5 G#5 A5 G#5 A5
is no fu - ture, and Eng - land's dream - ing.
Lord, God have mer - cy. All crimes are paid. Oh,
Pre-Chorus
E5 B5 D#5 E5 D#5 E5 B5
Don't be told, do what you want. And don't be told, do
when there's no fu - ture, how can there be sin? We're the flow - ers in the
Gtrs. 1 & 2

D♯5 E5
E5
B5
D♯5 E5
D♯5 E5
B5
what you need.. There's no fu - ture, no fu - ture, no __ fu - ture for
dust - bin. __ We're the poi - son in your hu-man ma - chine. We're the fu - ture.
Chorus
Gtr. 2: w/ Rhy. Fig. 1
E5
A5
D5
A/C♯
D5
A5
you. __ God save the queen. __ We mean it man.
Your fu-ture.
Gtr. 1
1.
To Coda
D5
A/C♯
D5
A5
A5
E5
A5 open
Gtr. 2
1., 2. We love our queen. __ God saves. ____
3. There is no fu - ture, and Eng-land's.

2.
Guitar Solo
G
A5 open
F#5
5fr
Rhy. Fig. 3
Gtr. 2
P.S.
saves.
Gtr. 1
1/4
P.M.
full
B5
Gtr. 2: w/ Rhy. Fig. 3, 2 1/2 times
F#5
End Rhy. Fig. 3
D.S. al Coda
E
12fr
E5
Coda
Outro
B5 II
C5
C#5
D5
(cont. in notation)
dream - ing.
No
Gtrs. 1 & 2

B5
D5
C#5
B5
D5
C#5
fu - ture. No
fu - ture. No
C#5 B5
1., 2.
A5
3.
G#5 A5
Gtr. 2
fu - ture for
you.
me.
you.
Gtr. 1
full
G#5 A5
G#5 A5
G#5 A5
Free Time
A5
No fu - ture. No fu - ture for you.
8va
fdbk.
full

Seventeen

Words and Music by Glen Matlock, Johhny Rotten, Paul Cook and Steve Jones

Interlude
F#5
G5
A5
D5
A5
D5
Gtr. 1
Gtr. 2
F#5
G5
A5
D5
A5
E
You're _ a whore. _
D.S. al Coda
Coda
D5
A5
D5
Gtr. 1
la - zy.
Gtr. 2
full

A5
D5
E
6
open
E5 VII
I can't ev-en be both-ered.
La - zy.
full
hold bend
* fdbk.
Uh!
La - zy.
* pitch: E
Free Time
A E A C# E
5 4 3 2 1
open 2fr 2fr 2fr open
8va
fdbk.
f
mp
f
rit.
pitch: C#
A
* * Flick toggle switch in specified rhythm.

Anarchy in the U.K.

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

F5 E5 C5 F5 E5 C5
an - ar - chist. Don't know what I want, but I know how to get it. I
may - be, I give a wrong time, stop a traf - fic line. Your
use the rest. I use the en - e - my. I
P.M.
want to de - stroy (the) pass - er - by. 'Cause
fu - ture dream is a shop - ping spree. 'Cause
use an - ar - chy, 'Cause
Chorus
G5
I
I,
I
End Rhy. Fig. 1
* Gtr. 3 doubles Gtrs. 1 & 2, next 8 meas., 3rd time only
F5 E5 D5 C5
want to be an - ar - chy.
I want to be an - ar - chy.
want to be an - ar - chy.

1.
2.
To Coda
F5
E5
C5
G5
No jobs, bud - dy.
In the ci - - ty.
It's the on - ly way to be.
P.M.
(cont. in slash)
Guitar Solo
Dm
Em
Gtrs. 1 & 2
Gtr. 3 (dist.)
f
G5
G
D.S. al Coda
3. How

Coda
Interlude
1., 2., 3.
4.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5
G5 III
F#5
C5
Gtrs. 1 & 2
4. Is this the M.
Gtr. 3
8va
*fdbk.
pitch: B
* Microphonic fdbk; not caused by string vibration.
F5 E5 C5
P. L. A. or is this the U. D. A. or is this the I. R. A.? I
fdbk.
pitch: G
Outro-Chorus
G5
Gtrs. 1 & 2
thought it was the U. K. or just
I
I
I
an
want to
want to
want to
simile on repeats
fdbk.
pitch: D
pitch: C

Sub-Mission

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

Chorus
Gtrs. 1 & 2: w/ Fill 1, 3rd time
Gtrs. 1 & 2: w/ Fill 2, 4th time
Eb5
F5
N.C.
mis - sion, go - ing down, down,
Gtrs. 1 & 2
hold bend
1/2
To Coda 2
Eb5
F5
drag - ging her down. Sub - mis - sion. I
1.
2.
To Coda 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
C5
Bb5
Eb5
C5
Bb5
Eb5
C5
Eb5
C5
can't tell you what I found. 2. You've
Fill 1
Gtrs. 1 & 2
full
Fill 2
Gtrs. 1 & 2

Bridge
F
F7
F
C5
Gtr. 2
Call this a mys - ter - y,
Gtr. 1
Harm.
let ring
F5
Eb5
un - der the sea,
in the wa - ter.
I want to
Harm.
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
C5
Bb5
Eb5
C5
Bb5
Eb5
C5
share it.
1.
2.
D.S. al Coda 1
(take 2nd ending)
Interlude
w/ ad Lib voc.
C5
Bb5
Eb5
C
C5
Bb5
Eb5
C5
Eb5
C5
A sub -
Gtrs. 1 & 2
let ring
let ring
let ring
let ring
let ring
let ring
let ring

Coda 1
Bridge
F
N.C.
That it's a se - cret,
Gtrs. 1 & 2
1/2
1/2
F5
Eb5
un - der the wa - ter, in the sea.
An oc - to - pus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
C5
Bb5
Eb5
D.S.S. al Coda 2
(take 2nd lyrics)
rock.
Coda 2
can't tell you what I found.
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
* Gtrs. 1 & 2: w/ Rhy. Fig. 2, 5 1/4 times
play 3 times
A sub - mis - sion.
* 3rd gtr. randomly flicks toggle knob till end.
Fall - ing down, down un - der the sea. I wan - na drown, drown
C
3fr
Gtrs. 1 & 2
un - der the wa - ter. Go - ing down, down un - der the sea. Huh, huh, huh.

Pretty Vacant

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

A5
G
D
A5
G
got no rea - son, it's all too much.
You'll al - ways find us
me
don't be - lieve il - lu - sions, 'cause too much is real.
Stop your cheap com - ment,
(Gtr. 2 cont. in slash)

Gtr. 1: w/ Fill 1, 2nd time
Gtr. 1: w/ Fill 2, 3rd time
E
A
Gtr. 2
(cont. in notation)
out to lunch.
'cause we know what we feel.
Oh,
Gtr. 1
full
1/2
full

Fill 1
Gtr. 1
1/2
full
hold bend
1/2

Fill 2
Gtr. 1
full
full

Chorus
D5
C5
A5
we're so pret-ty, oh, so pret-ty.
We're va - cant.
Oh,
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
1/4
1/4

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5
C5
A5
we're so pret-ty, oh, so pret-ty.
A va - cant.
2. Don't
Oh,

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5
C5
A5
To Coda
we're so pret - ty, oh, so pret - ty.
Ah.
And

D.S. al Coda
(take 1st lyrics, no repeat)

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
G
E open
A
A
6
17fr
Gtrs. 1 & 2
mf
f
now.
And we don't care.
3. There's

Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
G
E
6
open
E open
A
Gtrs. 1 & 2
mf
f
P.S.
now.
And we don't care.

Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
A
We're pret - ty.

1., 2., 3.
Gtr. 1: w/ Fill 4, 3rd time
Gtr. 1: w/ Fill 3, 2nd time
A pret - ty va - cant.
We're

4.
A5
N.C.
A5
- cant, and we don't care.
Gtrs. 1 & 2
fdbk.

Fill 3
Gtr. 1
full

Fill 4
Gtr. 1
8va
1/2

New York

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

B5 B6 B5 A5 A6 A5 B5 B6 B5 A5 A6 B5 A5 D5
hip - py tarts he - ro, 'cause you put on a bad show. You put on a bad show. Or
noth - ing in your gut you bet - ter keep your mouth shut, you bet - ter keep your mouth shut,
just a pile of shit. You're com - ing to this, you poor lit - tle fag - got, you're
P.M.
To Coda
Chorus
A5 E5 E5 F#5 A5
don't it show?
in a rut. Still. Oh, out on those pills.
sealed with a kiss.
E B5 A5 B5 A5 B5 A5 B5
Oh, do you re - mem - ber?
Do the Sam - bo.
*(Gtr. 2 cont. in slash)
*2nd time
1.
2.
Bridge
B5 E5 D5 B5 G5
Gtr. 2
Four years on you still look the same. I
Gtr. 1

E5
D5
G5 x
E5
D5
B5
think a - bout time you changed your brain. _ Your just a pile of shit, ac -
P.M.
G5
E
F#5
B5
(cont. in notation)
cord-ing to this. _ You poor lit-tle fag-got. You're sealed _ with a
Gtrs. 1 & 2
P.M.
A5
B5
A5
B5
A5
B5
B
kiss. _ Kiss me. _

Interlude
w/ ad Lib voc.
B Bsus4 B A Asus4 A B Bsus4 B A Asus4 A B B5
Gtr. 2
play 4 times
Ha, ha, ha, ha, ha,
play 4 times Gtr. 1
(Gtr. 2 cont. in slash)
D.S. al Coda
P.S.
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
fdbk.
P.S.
pitch: E
Coda
Chorus
E5 A5 F#5
Still out on those pills, cheap thrills, An-a-dins, As - pros, an - y -
G5 A5 E B5
thing. You're con - demned. To e-ter-nal bull - shit. You're sealed with a

Outro
B5
E5
B5
E5
B5
E5
B5
E5
B5
kiss.
kiss, a kiss, you're sealed with a kiss.
Kiss me.
A looking for a kiss, you're com-ing to this... I wan-na kiss!
A
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1, 3 times
w/ ad Lib voc.
Gtr. 1
full
Free Time
Gtr. 2
fdbk.
P.S.
1/4
pitch: F#

EMI

Words and Music by Glen Matlock, Johnny Rotten, Paul Cook and Steve Jones

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2nd time
Bb5
F5
Bb5
F5
1. There's un - lim - it - ed sup - ply
2. Too man - y peo - ple had the suss,
and there is no rea - son why.
too man - y peo - ple sup - port us.
Rhy. Fig. 2
P.M.
Bb5
F5
Bb5
F5
Eb5
Bb5
I tell you it was all a frame.
An un - lim - it - ed a - mount.
They on - ly did it 'cause of fame.
Too man - y out - lets in and out.
Who?
Who?
End Rhy. Fig. 2
P.M.
Chorus
Bb5
A5 Bb5
A5 Bb5
Eb5
Bb5
A5 Bb5
A5 Bb5
Eb5
Bb5
E. M. I.
E. M. I.
Rhy. Fig. 3
End Rhy. Fig. 3

1.
To Coda
A5 Bb5
A5 Bb5
Eb5
Bb5
F5
G5 F5
E. M. I.
2.
Bridge
G5 F5
C5
G5
C5
Ab5
Bb5
Gtr. 2
And sir and friends are cru - ci - fied.
A day they wish that we had
Gtr. 2
(Gtr. 2 cont. in slash)
Gtr. 1
Gtr. 1 divisi
let ring
C5
G5
Gb5
died.
We are an ad - di - tion.
We are ruled by
let ring
1/2

F5
Bb5
none.
Yeah.
Nev - er,
ev - er,
ev - er.
Gtr. 3
Gtr. 1
(cont. in slash)
Guitar Solo
Gtrs. 1 & 2
D5
C5
Bb5
full
Bb
(Gtr. 1 cont. in notation)
3. And

Verse
Gtr. 3 tacet
B♭5
F5
Rhy. Fig. 4A
B♭5
Gtr. 2
you thought that we were fak - ing.
That we were all just mon-ey mak -
Gtr. 1
Rhy. Fig. 4
F5
B♭5
F5
- ing.
You do not be - lieve we're for real,
B♭5
F5
E♭5
B♭5 VI
Verse
End Rhy. Fig. 4A
or you would loose your cheap ap - peal.
4. Don't you judge a book just by the
End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
*F
Bb
F
Bb
cov - er.
Un - less you cov - er just an - oth - er.
And blind ac - cept - ance is a
* Chord symbols reflect combined tonality.
D.S. al Coda
F
Bb
F
Eb5
Bb5
sign.
Of stu - pid fools who stand in line,
like.
Coda
Verse
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 5, 2 1/2 times
Bb5
Rhy. Fig. 5
F5
End Rhy. Fig. 5
Bb5
F5
Gtr. 2
5. Un - lim - it - ed ed - i - tion.
Ah, with an un - lim - it - ed sup - ply.
Gtr. 1: w/ Rhy. Fill 1
Bb5
F5
Bb5
F5
Eb5
Bb5 VI
Gtr. 2
That was the on - ly rea - son
we all had to say good - bye.
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times
Bb5
A5
Bb5
A5
Bb5
Eb5
Bb5
A5
Bb5
Un - lim - it - ed sup - ply.
(E. M. I.)
There is no rea - son
) I tell you it was all a frame.
(E. M. I.)
I on - ly did it 'cause of fame.
) I do not need the pres - sure.
(E. M. I.)
I can't stand those use - less
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times
A5
Bb5
Eb5
Bb5
play 3 times
A5
Bb5
A5
Bb5
Eb5
Bb5
why.
(E. M. I.
(E. M. I.
fools.
(E. M. I.)
Un - lim - it - ed sup - ply.
(E. M. I.
A5
Bb5
A5
Bb5
Eb5
Bb5
Gtrs. 1 & 2
3
) Hel - lo E. M. I.
Good - bye A. & M.
Rhy. Fill 1
Gtr. 1
T
A
B

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

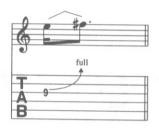
Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

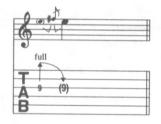
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

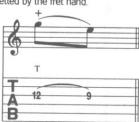
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

Harm.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

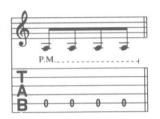
P.S.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

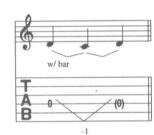
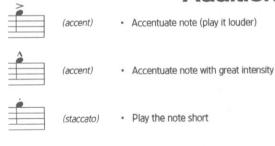
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent)	• Accentuate note (play it louder)
(accent)	• Accentuate note with great intensity
(staccato)	• Play the note short
⊓	• Downstroke
V	• Upstroke
D.S. al Coda	• Go back to the sign (𝄋), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."
D.C. al Fine	• Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Rhy. Fig.	• Label used to recall a recurring accompaniment pattern (usually chordal).
Riff	• Label used to recall composed, melodic lines (usually single notes) which recur.
Fill	• Label used to identify a brief melodic figure which is to be inserted into the arrangement.
Rhy. Fill	• A chordal version of a Fill.
tacet	• Instrument is silent (drops out).
(repeat signs)	• Repeat measures between signs.
1. 2.	• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).